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La leçon se déroule en anglais. Elle est suivie d'un entretien en français.

SUBJECT:

"At first sight, this [= markers of differentiation in exclamatory utterances] poses a major problem for Culioli's theory, based as it is on such concepts as self-reference and identification, leading to scanning and centering. [...] What we have here is only another mode of exclamation, which I see as complementary to the one described by Culioli 1974. I call it **paradoxical** because it is based, if I may put it this way [...], on **self-differentiation**. This is quite obvious in examples such as

(27) *Avec la lessive X, votre linge est plus blanc que blanc!*

(28) *He's taller than tall!*

[...] What such utterances express is that the quantity [of the given quality] is so great that the quality itself is at issue. The notion and the word chosen to refer to it are no longer considered sufficient to express the high degree the speaker (the utterer, to be more precise) has in mind."

Renaud MÉRY, "Exclamation and the expression of high degree in English and some Romance languages", *Contrast, Comparison and Communication, Travaux du CIEREC XCVI*, 1999, p.41.

Discuss.

Candidates will use relevant excerpts from the following corpus to address the above topic.

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Excerpt 1

Did you ever see a more charming creature than this? Is it to be wondered at that I demean myself thus to take notice of her? What a shape, what a neck, what a hand, and what a bloom on that lovely face!

Fidelis Morgan & Giles Havergal, *Pamela, or The Reform of a Rake*, 1987

Excerpt 2

What a woman, to conceive and win such a battle as this. No. All I need say is what a woman. I don't need to add more than that.

John G. Hemru, *Swords and Saddles*, 2010

Excerpt 3

"My goodness, Clara, how frightfully boring for you, how can you bear to listen to us. Let's go to the end of the garden and look at the ghastly thing that Martin flogged us."

Margaret Drabble, *Jerusalem the Golden*, 1988

Excerpt 4

He had been bad, in terms of how irresponsible he had been, and a lousy husband and father, and he would be a 'boy' till the day he died, even if he lived to be ninety.

Danielle Steel, *44 Charles Street*, 2011

Excerpt 5

And boy, do I ever miss them. No more billboards, no more chain stores, no big-box Chinese depots and no neon fried-food shacks.

Brice Sterling, *The Exterminator's Want Ad*, 2010

Excerpt 6

"Do you remember, Mark when you had to strip naked and tie that sack around your waist?" he asked. "Do I remember! How could I ever forget!" said Mark, holding a hand over his eyes.

Mike Kilby, *Man at the Sharp End*, 1991

Excerpt 7

Miss Bedwelly arrived a few minutes after they did and they all piled into the factory. "Some stable!" Miss Bedwelly exclaimed, not without a measure of appreciation. "There's a lot to be said for the barn method. The Aga Khan's new stud at Chantilly is after this new style, I understand."

Kathleen Peyton, *Who, Sir? Me, Sir?*, 1988

Excerpt 8

"You're being too hasty, Bodenland!" "Not a moment too hasty! Come, agree! – We go in the morning?" He sat looking at me, his mouth turned down in a bitter line.

Brian Aldiss, *Frankenstein Unbound*, 1991

Excerpt 9

What a terrible time to come back! It's as if my heart sensed it! Poor, poor boy! The shadow of misfortune was always hanging over him.

Michael Katz, *The Seagull*, 2006

Excerpt 10

The protagonist of this novel, Dorian Gray himself, is a case in point: he's unbelievably beautiful on the surface, but his soul is grosser than gross. However, throughout the novel, he gets away with the most dastardly things, simply because he *looks* too innocent to do anything wrong.

Shmoop Learning Guide for *A Picture of Dorian Gray*, 2010

Excerpt 11

We live in an age of transition, perpetually between white and whiter than white.

Christine Brooke, *Rose and Contemporary Fiction*, 1994

Excerpt 12

A narrow stairway led up to the third floor where an unmarked door opened onto a plush modern office reception area with a deep-pile fawn carpet dotted with pot plants. D'Arcy sensed Chantal's critical eye roving over the door. "It is so tasteless," she hissed in his ear. "So – so, nothing."

Terence Strong, *Sons of Heaven*, 1990

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Excerpt 13

Brigid looked back over what she'd written, trying to block out the complaining of the men in the next room – every one of them had been given a bath, and for what? Were the Yanks so sparkling clean? Here I am setting out from Athenry, as blue as blue can be. She hadn't really meant to rhyme and now she wasn't sure at all if it captured how she'd felt.

Nathan Oates, *Blue As Blue Can Be*, 2009

Excerpt 14

On Benefit Friday, I work late cleaning that house top to bottom. Then I fry up a plate of pork chops. The way I figure it, the shinier the floors, the clearer the windowpanes, the better my chances are of having a job on Monday. But the smartest thing I can do, if Mister Johnny's got a say in this, is plant my pork chop in his hand.

Kathryn Stockett, *The Help*, 2009

Excerpt 15

Hal Hefner sits in the living room, rubbing the belly of his dog, Charlotte. He's occupying himself as best he can, trying not to listen to the fight going on upstairs. Hal seems as unexceptional as unexceptional can be: a real kid, yes, but an inconsequential one, too. Ordinary to the Nth, so much so that sitting in a crowded classroom, he might completely vanish.

[Movie script] *Rocket Science*, 2007, COCA

Excerpt 16

What seemed an age was only seconds, fractions of seconds, before her open eyes no longer responded to the light they received.

Anton Gill, *City of Dreams*, 1993

Excerpt 17

If he ever opens the door and you're near, you get a whiff of the place. Unbelievable. It's unbelievable how people live.

Mary Gordon, *City Life*, 1996

Excerpt 18

Jacobson's stand-in protagonists are hyper-aware of stereotyping and hypersensitive to it [...].

Jonathan Foreman, *The Howard Jacobson Question*, 2010

Excerpt 19

The reason for the attack remains a mystery, but local authorities are warning residents to lock and deadbolt their doors and to be extra cautious about strangers.

Nina Hoffman, *Haunted Humans*, 1994

Excerpt 20

As soon as the underpainting washes are put into the major shapes, I establish the extremes of value and color: the darkest dark, the lightest light, and the most intense hue.

Michael Johnson, *Steps to Landscape Painting in Oil*, 2003

Excerpt 21

[...] when we straightened out, the GPS read 48 mph and we were ready to take off again, the boat totally under control. One of the most impressive things about the Magnum is that it's solid – solid as can be.

Motor Boating, 2010

Excerpt 22

Mrs Feather drew a long breath and let it out. "I wish you'd all stop this," she said, rubbing her forehead. "Has Dr Padgett gone? I have such a headache." She did look unwell – her face was pale.

Tim Heald, *A Classic English Crime*, 1990